in securing the unexpected prize; they are nearly divested of clothing, and in positions favourable to the display of muscular strength. The last in the group is Zebedee, who is depicted as a fisherman, attentive only to the management of his little vessel. On the shore may be seen distant groups of people, part of those who had thronged together to hear the words of our Saviour.

No. 5. The Stoning of St. Stephen.—Dimensions, 13 feet wide, 12 feet 10 inches high.

The admirers of Raffaello will not fail to estimate as precious relics, the work now before us, and the next tapestry in this collection, the Conversion of St. Paul, of which the cartoon drawings are unfortunately lost, and no other representations remain but the duplicate tapestries in the Vatican.

As a work of art this composition unites a variety of excellences, and the first glance is sufficient to declare it the work of Raffaello. The peculiar attitudes are so chosen, as to display, in the most striking manner, his vast knowledge in anatomical science. With intuitive and never-failing skill he has seized the leading points of the subject, at the precise moment best suited for representation; he has worked up the tragic scene in accordance with the text of Scripture; and has portrayed the characters with so much strength of feeling, and disposed of them in the grouping so effectively, that the spectator is at once master of the whole subject.

The holy martyr is on his knees; a more perfect picture of calm submission, and entire resignation cannot be conceived. There is nothing like fear, or pain, or anger. "Lord, lay not this sin to their charge!"

The contrast between him and the savage and enraged actors in this scene of cruelty is very forcible. In the stupendous figure which is represented in a stooping posture, picking up a large stone, the drawing and the strength are alike wonderful. Another individual in this group cannot fail to arrest especial attention, by his fine attitude, muscular development, and powerful action; he is grasping a large piece of rock, and in the act of hurling it on the devoted head of the martyr, with such well-directed aim, as to make the beholder shudder. The drawing of this splendid figure is exquisite. Saul, seated, with the clothes lying at his feet, is on the right side of the picture.

The beautiful group at the top of this tapestry increases our admiration of the artist, who, with so much skill and tact, could combine such variety of subject and expression.

No. 6. The Conversion of Saint Paul.—Dimensions, 18 feet 3 inches wide, 13 feet high.

As before stated, there is no cartoon of this subject remaining. The tapestry before us is replete with life and energy. The appalling flash of heavenly light, the determined leader struck to the earth, the terror and dismay of the troopers and followers, are presented to the eye in a manner and with a spirit truly surprising; the Scripture narrative is embodied with astonishing vigour and effect.

The lofty walls and towers, battlements and turrets, of the city of Damascus, occupy the back-ground. Great care and skill have been exercised in depicting the gorgeous dress, military trappings, and peculiar ornaments of the prostrate chief, as well as the warlike accoutrements, &c. worn by his followers; not merely for their great beauty, but also as illustrative of Asiatic costume and peculiarities, one of these may be mentioned: the tail of the grey horse is brown, which is in accordance with the custom frequently practised in Asia, of dying the tails of horses. There is much beauty in the two figures who are seizing the horse of Saul, and in the spirited delineation of the affrighted animal.

The sublime group at the top is in Raffaello's best manner—the figure of our Saviour is executed with remarkable vigour, and is full of dignity and majesty; the colours of the draperies are arranged with the most signal propriety and judgment; and the subject before us proves the power of tapestry to convey in the most striking manner the vivid imaginings of the immortal artist.

No. 7. Elymas struck with Blindness.—Dimensions, 19 feet 10 inches wide, 13 feet high.

The scene lies in Paphos, a city of Cyprus. The Proconsul, Sergius Paulus, is seated in the Hall of Justice surrounded by his officers. The commanding figure of St. Paul, denouncing vengeance on the sorcerer, his fine outstretched arm carrying with it the force of an electric shock on the crouching form of Elymas, "blind to his fingers' ends," and groping his way, may well be cited as a triumph of consummate skill.

This composition is especially remarkable for concentration of effect. The figures are portrayed with such extraordinary truth to nature, that they appear almost to breathe and think. On the right of Elymas is an individual whose desire to satisfy his doubts is expressed in the most lively manner: a female richly attired, supposed to be the wife of Elymas, is indignantly pointing to the Apostle as the author of the catastrophe. The Roman magistrate, who became a convert, is here represented with all the dignity of state; his countenance and person evince strong emotion.

In the cartoon for this subject at Hampton-Court, four feet in length of the drawing has been lost. It contained the part of the building on the right of St. Paul, in which is a niche holding a statue and a fine bas-relief. The tapestry exhibits the whole as designed by Raffaello.

The two following tapestries are necessarily excluded from this exhibition from want of room.

No. 8. The Death of Ananias.— Dimensions, 19 feet wide, 13 feet high.

The first glance at this awfully grand composition conveys the lively impression of a recent catastrophe which is still in the act of completion.

The writhing form of Ananias, with distorted limbs and death-stricken countenance, lies on the foreground. The agony is verging to the last point, and the spectator almost expects to see the body, which is partly upheld by the left arm with the wrist bent nearly double by the weight, fall prostrate. The anatomical proportions of this figure are portrayed in the tapestry with amazing force.

Intense emotion is exhibited by two persons immediately in front of Ananias. The countenance and outstretched hands of the male figure denote the instant of the event, and express a perfect concentration of horror. It is supposed to be Barnabas, who had recently become a convert. The female, who is of great beauty, appears to be preparing to escape from the dreadful scene, and at the same time unable to withdraw her eyes from it; further on, on the same side, may be seen St. John, assisted by his brother St. James, distributing relief to the necessitous. On the left of the falling Ananias is a most expressive and highly-finished figure. It is that of a Jew, with a turban on his head, bending over the sufferer. From head to foot this figure indicates powerful feeling. Another is pointing to the Apostles as the authors of this event. On the extreme left is a female figure engaged in counting money, supposed to be Sapphira.

In the centre of the picture, nine of the Apostles stand together on a raised platform: St. Peter in the middle is in the act of speaking. The firm attitude, the severe look, the hand pointed towards the culprit, denote the terrible result of the words "Thou hast not lied unto men, but unto God!" The whole group on the platform is of extraordinary merit; several of the figures are little inferior in interest and dignity to St. Peter himself.

The greatest writers and critics of the fine arts, Vasari, Lanzi, and others, have lingered over the duplicate tapestry on this subject at Rome, and declare it to contain the highest qualities of the great designer.

No. 9. St. Paul preaching at Athens.—Dimensions, 15 feet 2 inches wide, 12 feet 6 in. high.

This splendid composition is not surpassed by any of its predecessors in force of expression and beauty of execution.

St. Paul, of imposing dimensions, is standing on elevated steps preaching to the Athenians in the Areopagus. We at once recognize in him the great Apostle of the Gentiles.

Directly in front of St. Paul are four very remarkable personages. Nothing can be imagined more highly intellectual than this group of *thinking figures*, each so absorbed in attention, and yet so varied and individualized. The Stoic, with folded arms, and cloak muffled round him (as if retiring within himself for meditation), appears to think from head to foot. The Cynic is resting with both hands on his crutch, his severe countenance and impatient gesture, shewn by the raised heel and bent knee, indicate his disapprobation of the speaker and his doctrine. The disciple of Epicurus is distinctly characterized in the mild, placid countenance of the third figure. It expresses attention, without deep interest or conviction, and that habitual, easy acquiescence, which was their first principle. The next is probably the head of a philosopher of some other sect. The finger on his mouth is expressive of caution and prudence. The space between the last-mentioned character and the Apostle is filled by a group of persons of various ages, who appear to be discussing some one of the novel doctrines they have just heard. Behind St. Paul are three individuals of character quite distinct from the philosophical group; the figure in the red cap is supposed to be a likeness of Leo the Tenth. The one in the sitting posture leaning with his hands on his stick, is designed and executed with much care and force. In the cartoon, as it is at present, this head, and that of the young Greek immediately over the head of the Cynic, have suffered considerably from repairs. There is much simple dignity in the standing figure between the one leaning on his stick and that representing Leo the Tenth. On the extreme left, in the foreground, are two figures of great interest and beauty. They represent Dionysius and Damaris, who are recorded by the sacred historian as converts on this occasion. These heads are exquisite for drawing and graceful expression; the hands and general figures appear to partake in the eager satisfaction with which they listen to the apostle's words.

No one of Raffaello's designs has furnished more subjects for artistical study than the one under consideration.

Their proprietor has offered, for the sum of 6,000*l.*, to restore these genuine works to the British Crown, whose property they formerly were, and whose they ought undoubtedly to be; but we understand this offer has been most unaccountably rejected.

The nation still possesses the original bull, sent by the Pope, constituting Henry VIII. Defender of the Faith, and we lately saw it at the Rolls' House, Chancery-lane; it is in fine preservation, and its seal consists of a beautiful pendent medal of gold, struck on purpose for the occasion, and so large, that its bullion alone is worth about eight guineas.

INSTITUTION OF CIVIL ENGINEERS.

May 14.—William Cubitt, V.P., in the chair.

The paper read was an account by Mr. J. Samuda, Assoc. Inst. C.E., of the Atmospheric Railway. It commenced with the general principles of the system, describing it as a system of working railways, in which the moving power is communicated by means of a continuous pipe or main laid between the rails, and for exhaustion divided by valves into suitable lengths. A partial vacuum is formed in the pipe by air-pumps, worked by machinery, at intervals along the line. Along the upper side of the main is a continuous aperture, which is covered by a leather valve, guarded above and below with iron plates, hinged on one side to the pipe, and falling into a groove containing a mixture of wax and tallow on the opposite side, so as to close the aperture. A piston is attached at some distance, in front of and beneath the leading carriage of the train, and, by means of a packing of leather, fits within the main pipe, so as to be nearly air-tight. When a vacuum is formed in the main in front of the piston, and in the direction in which the train is to travel, the air, impinging on the other side of the piston, carries it forward with a velocity due to its pressure upon the area of the piston, which being attached to the leading carriage, carries the train forward with it; the valve which covers the continuous opening along the main is opened by a frame and wheels, which precede the carriage, and it is closed and sealed down as the train proceeds, by a heater, which slightly melts the wax and tallow as it passes over it.

The details of all these parts of the contrivance were then given, and were illustrated by a series of drawings. The paper then proceeded to notice the early attempts at using the pressure of the atmosphere for conveying

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